

## Plays and Players of the Week



## ACADEMY.

Monday, Miss Grace George, in "Divorcons."  
Wednesday, "George Washington, Jr."  
Thursday Friday and Saturday and  
Sunday matinee, Maude Adams, in  
"Peter Pan."

## RIJOU.

All the week, with usual matinees,  
Hanlon's "Superba."

## BY E. BRUCE CHESTERMAN.

There is no actress on the stage to-day who holds the place Maude Adams does in the estimation of the theatre-going public. This admiration in which she is held may, perhaps, best be described as a species of idolatry. Her worshippers, it is more than probable, could not tell you why they bowed low at her shrine. Half the women who were questioned on the subject would waive all explanation by the ejaculation: "Oh, she is so cute." In other words, they mean to convey the idea that it is her personality that is so attractive. Beyond a doubt, Miss Adams' great success is due in large part to her personality, which has won all over the country. Among women, Miss Adams is even more popular than among men, and this applies to nearly every actress whose personality has a great deal to do with her vogue.

All such are matinee favorites, and caravans are at a premium on the days of afternoon performances of these footlight favorites. And any star who can draw the women is bound, of necessity, to draw the men. The latter have to go whether they wish to or not. Those who are married could not refuse if they would, and those who are not, wouldn't if they could, so there you are.

When Maude Adams comes to the Academy Thursday, Friday and Saturday of this week, in her great success, "Peter Pan," she will no doubt do the record business for any one engagement. There will be four performances, as a Saturday matinee will, of course, be given.

"Peter Pan" has been made famous throughout the country by Maude Adams' interpretation of the name part. Miss Adams' work in J. M. Barrie's delightful play has been praised wherever it has been seen. Mark Twain, writing to Miss Adams of the play and her work in it, said: "It is

my belief that 'Peter Pan' is a great and uplifting benefaction to this world and money-making age; and that the best play on the boards is a long way behind it as long as you play Peter." W. Dean Howells also lauded the play for its exquisite sweetness. The story of the play is a wonderfully simple, but herein is said to be one of its greatest charms. The three children of Mr. and Mrs. Darling—Wendy, John and Michael—are spirited away by Peter Pan, a boy who would not grow up. He carries them to the Never-Never Land, where they are introduced to all sorts of adventures.

**Maude Adams' Life.**  
If Maude Adams was not born with a silver spoon in her mouth (and she was not), she would at least have something to do with her career, for she made her first entrance on the stage in the plate or platter. This was thirty-five years ago, way out in Salt Lake City and Miss Maude was then just nine months old. I have not told her age, mind. Her mother, Annie Adams, was one of the members of a stock company in that city, and on the night in question, had left little Maude in her dressing-room at the theatre. There was a force after the regular play, as was the custom in those days, and in this an infant was used.

The baby that had been "playing" the part, on that particular night, had brought in on the platter, and behaved so very nicely that the other baby immediately received her two weeks' notice. And so Maude Adams commenced her stage career.

Until she was ten years old, Maude Adams played the child parts that opportunity offered. She played Adeline in "The Celebrated Case," and was with Flora Walsh in "The Wandering Jew," a trifle too tall for child's parts, there was nothing left to do but send her to school, and she attended the Presbyterian Ladies' Institute in Salt Lake City for four years.

After this term at school, brought to a close by the girl's disinclination to attend any longer, there was a period of inactivity in the West, and Mrs. Adams and her daughter finally went to New York. The first New York appearance of Maude Adams was at the Star Theatre, where she appeared in

"The Paymaster," a melodrama. She then for a short time played very small parts in the company of E. H. Sothern. To Charles Hoyt is due the credit of "discovering" her. He cast her as Dot Bradbury in his comedy, "A Midnight Bell," and it was in this piece that she had her first real opportunity, and that she attracted the attention of Charles H. Frohman. At the conclusion of the engagement Mr. Hoyt offered to sign a five years' contract for her services. Mr. Frohman also made her an offer, not as a star, but it understood, but merely to become a member of his stock company at the Twenty-third Street theatre, where the first piece was to be "Men and Women," in which he said there was a small part for her. Miss Adams decided then and there in favor of legitimate drama instead of farce comedy, and she signed a contract with Charles Frohman, under whose management she is to-day.

Among the roles Miss Adams has played, besides those already mentioned, are "Dora," in "Men and Women," Nell, in "The Lost Paradise," Suzanne, in "The Masked Ball," "Mildred," in "The Little Minister," "The Squire of Dames," Jessie Keeler, in "The Bauble Shop," Dolly, in "Rosemary," Juliet, in "Romeo and Juliet," Duke of Reichstadt, in "L'Aiglon," and Lady Babbie, the latter one of her greatest successes. She cannot, of course, be said to have met with equal success in all of these parts. She was rather a failure in "L'Aiglon," and was so pronounced by one of her kindest critics.

Miss Adams' career, as a whole, however, has been as successful as any actress could wish. Her success in "Divorcons," the Sardou play in which she created in London a degree of popularity which she seldom accorded an American artist.

Her methods and her temperament are said to be peculiarly suited to the role of Cyrene, the young wife who finds life with her elderly husband not altogether congenial. Margaret Mayo's adaptation of the play makes the latter more suitable to English and American tastes, and much of the original is eliminated in this version.

The husband, as Cyrene, understands women better than most of his fellowmen. He knows the weakness of womanhood. Cyrene, being a mere child-wife, does not understand the elder spouse quite romantic enough for her, and this she freely admits to him. She says that he has turned at her some of the most interesting life before he married her. She confesses a liking for his young cousin, Adhemar, and freely hints that a divorce would not be the least he objectionable to her. Now the husband, having experienced in the ways of the world, knows with women often go by contrast, what they can easily get, they often don't want. He is wise in his generation. His wife wants a divorce, and right she may have it, and he will help her secure it. Now that's an obliging man. What could a woman ask more?

However, the husband is too willing for it to be altogether pleasing to the wife. She had not counted upon such an attitude on his part. Seeing that she can rid herself of him so easily, she begins to ask herself whether she really wants to be rid of him. There is a tactful understanding that the divorce is to be secured, and no restraints hedge in the wife and Adhemar. She can meet him and dine with him when she pleases, but now on account of Adhemar's feelings in the matter, she must not see too much of her husband. Now, however, she finds that she takes no interest in her husband, and thinks she would find pleasure in his company. So she makes engagements to dine with him without the knowledge of Adhemar. Before she had dined with Adhemar without the knowledge of the husband. This meeting clandestinely one's own husband is a most ridiculous state of affairs. She now realizes that "the husband's only fault was in being the husband, whereas the lover's only virtue was in being the lover." A reconciliation between husband and wife takes place, and Adhemar is left disconsolate, though no doubt a wiser man.

**George Washington, Jr.**  
"George Washington, Jr., the popular success of George M. Cohan, will be seen at the Academy Wednesday. This play has enjoyed almost phenomenal success for the past two seasons. It runs in New York, Chicago and some of the other large cities were extended many weeks. Mr. Cohan has selected for the principal role a young comedian of exceptional ability, Carter De Haven, whose work is said to be excellent. Others in the cast are: Willis P. Sweatman, Flora Parker, Leonard Anderson, Jack Rafael, John Boone, Edward Lester, Frank McNish, Jr., John Kaufman, Joseph Leslie and Lee Myers. There is also said to be a large and attractive chorus. The play is in three acts and four scenes. The latter represent Washington's home in Vernon, a corridor of the New Willard Hotel, in Washington, the apartments of William Hopkins, a United States Senator, and a public square in Pawtucket, R. I. The play is said to have those qualities which have made successful all of the Cohan productions—spirit, dash and quickness of action. The musical numbers are said

to be very catchy, and to add much to the production.  
**Hanlon's Superba at Rijou.**  
Hant's brother's pantomime spectacle, "Superba," will be on view at the Rijou this week. The Hanlons provide a new equipment each season for this production, which is inseparably connected with their names. This year an entirely new book has been written by Quincy Kilby, of Boston, in which it is claimed that up-to-date modernizing of the old piece, however, in Coco, the clown, has not been overlooked or neglected, and his adventures in new places are said to be more diverting than ever before. The two German characters, instead of being slighted, have been given more to do in this new version.  
"Superba" this year is promised to rank with any of the spectacular productions, as it is entirely new in all particulars, so its management claims. This includes company, stage settings, tricks and specialties. Several feature vaudeville acts have been secured, which include some novelties.  
Among the mechanical and electrical effects this year are the human stove, the disappearing chair, the bending tree, the broken bridge, and the advent of Coco, and the lovers.

A new ballet has been arranged by Alvino, and in this will be seen some novel dances, among them being the Leserges-Diaboli, the story of the Ruffian dance, and the "Revels in Depths Where Demons Dwell." In the acting company are Misses Anna Leon, Zaleski, Joseph Brown, Olga Graham, the three Hanlons, George Crouch, D. E. Benn and others.

**Madame Schumann-Heink.**  
Madame Schumann-Heink comes to the Academy for one concert on Monday of next week. The program that has been arranged is a most admirable one. The Pittsburgh Dispatch, in commenting upon this great singer recently, said:  
"It is safe to say that there is not another such voice nor person in all the world. The voice is simply matchless, and of the personality, you are first of all impressed with the dominance of the 'human' and of her entire sympathy with all that is human. It is not a voice, but a story, after hearing her sing that she herself has known the whole gamut of human emotions; pre-eminently you feel that she is not only a singer, but a story of life with its joys and sorrows, bursts of rapture, and dull aches of despair."  
It is the same story that Bernhardt tells you in French, and truly these two great emotional actresses are the only two in the world who make an audience feel what they themselves have felt. All her most marvelous work only reaffirms the fact that although we cannot all of us express what we feel, no one has ever, not ever will, successfully express what they don't feel. Schumann-Heink expresses great emotions, therefore we know she feels them."

Madame Schumann-Heink has most likely the same story, and when she is not on one of her concert tours, she enjoys to the fullest extent domestic life.

**Miss Nilsson Delays Play.**  
The stage hands of the Academy—and the crew in as competent as will be found almost anywhere—have a grievance, for the patrons of the house who do not know what goes on behind the scenes are blaming them for some of the long waits between the acts that have occurred recently. It is not always the fault of the hustling men who handle the scenery when the audience is kept waiting for the continuation of the performance, though through ignorance of any other cause, they are made responsible for those in front.

The climax came when the stage hands last week were blamed for the long waits between the acts of the first act of "The Three of Us," though the fault was not actually laid at their doors—certainly not by this writer, who merely commented upon the growing waits that must have vexed the audience. This conjecture, however, was that the stage hands were to blame.

The explanation given by these much abused men is that the stage was in readiness, and that the company was not. Stars are known to have ways of their own, and when they are of the gentle sex they are very apt to have their own way. The Academy grew so that one of the long waits of Tuesday night was caused by Miss Carlotta Nilsson, who, when the stage was set and in readiness, refused to leave the comforts of a couch on which she reclined in her dressing room. And while the audience waited and fumed in their hard seats, Miss Nilsson pursued on the couch, enjoying the luxury of perfect ease, as only a woman can. No other actress will be tempted to rest in the star dressing room, however, for Manager Hays gave instructions that the couch be removed to the property room. Now the property man can have a little rest. The next star will be lucky if she finds an easy chair in her dressing room.

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## GRIDIRON GOSSIP FROM ALL THE GREAT ELEVENS

Captain O'Donnell, of the Holy Cross team, has been shifted to fullback, and should make one of the stars of the Eastern colleges.

Michigan has a heavy line, but it gets into action slowly. It will greatly outweigh Penn.

Schultz, who is playing centre for Michigan, is according to some of the best football critics in the country, the best man at that position in the colleges.

Lafayette and Lehigh are now directing their attention to the preliminary work for their annual game. All previous games were more for the purpose of outlining the available material.

In Steffen and Detray Chicago has a wonderful pair of ground-gainers. Both men are fast and fine handlers of the forward pass.

Waldo Pierce, who scored Harvard's touchdown against the Navy on Saturday, promises to be one of the most valuable men to the Crimson eleven.

Dunn, the State College man who was selected as centre for the All-American team last year, is responsible for the great line which the State Collegians presented in the Cornell game. He has been looking after the forwards.

Carlisle has a new lot of trick plays in reserve for Penn. Glen Warner would rather win from the Quakers than from any other eleven on the schedule.

The Indians now have games with three of the four big colleges—Penn, Princeton and Harvard.

McCrohan, the giant fullback from Holy Cross, is proving a handy man for the Princeton coaches. Though ineligible to play this season, the coaches have been using him on the scrub to test the varsity line. He will be a star for next season.

"Pop" Leuder is using his new line, bucking play with success at Cornell. Had it been perfected for the State game the result might have been different.

Princeton will this season get a sample of the kind of football that Penn and Harvard have faced for the last few years when it meets Carlisle. All Princeton has an abundance of heavy line material, but the coaches are puzzled to get good defensive work out of it. The scrub has little trouble in ripping through the regular guards and tackles.

Captain Douglas, the star of the Navy football eleven, formerly played at the University of Tennessee.

Yale's work this season has not been so spectacular as that of the Tigers. The Blue coaches have developed team play.

Homans, the former star athlete at Princeton, is back working with the football men. He is giving particular attention to the kicking of Harlan and Orr.

With Wylie kicking almost as well

as Coy for Yale, the latter may be shifted to end, for which he is qualified.

Michigan's line is not very delicate this year. Schultz, the centre, weighs 220; Graham, right guard, 205; the tackles 190 and 195, and two 210-pound men are working for left guard.

Warner, the Indians' coach, has written to friends in New York that he never has had a team at Carlisle that took to the game with such aptness. He expects to beat the Tigers on November 24.

The Cornell graduates coaches have overthrown everything that was distinctive of Elen Warner's methods at Ithaca. The team is being given a lot more work than last year, when it lost its opportunity to beat the Quakers by failing to have the power to take the ball across the Quakers' goal line after a first down on the four-yard line.

At Yale and Princeton the hardest work of the coaches is to discover glaring faults. There is fear that the players may become too confident after rolling up big scores.

On the Yale scrub team are Hobbs, the former Dartmouth tackle; Warren, a guard from Pennsylvania State, and Andrew Smith, who had to go back to the freshman class on account of scholarship standing. They are considered valuable timber for next year's varsity eleven.

**SPLIT HEATS AT BALTIMORE.**  
Teorlaine Won the Feature Race in Good Time.

BALTIMORE, MD., October 26.—Split heats marked the second day's program of the light harness meeting on the gentlemen's driving park here. The feature event was the \$1,000 Martin and McAndrews stake for 2:25 class trotters. The race was won by Virginia trotting mare Teorlaine, owned by J. H. Wingate, of Roanoke, after a four-heat race. In the third heat Teorlaine made a break on the second half, and Hester Schuyler took advantage of the opportunity and went out and won the heat. Teorlaine was up a big gap, but could not catch the winner of the heat. In the fourth heat Hester Schuyler looked like a winner until they hit the stretch, where the mare made a break and allowed Teorlaine to win the heat and the race handily.

In the opening race, the 2:13 class pace, Ben Hal was easily the winner, though Dossie Villiers snatched the second place by a neck in the last two lengths. After finishing fourth in the first heat and third in the second heat, Nancy Allen went out and won the 2:13 class pace. Finch was the favorite. In the fifth heat the judges substituted Barnes for Brawley, but the best Barnes could do was to finish second.

**Hasn't Come to That.**  
Cortelyou has made his way into the literary magazine, but in justice to him we must say that he isn't writing for any of them.—Atlanta Constitution.

## Foot Ball!

Next Saturday, November 2nd.

V. P. I.  
VS.

GEORGETOWN

3:30 P. M., Broad Street Park

Prices: 75c and \$1.00

Tickets on sale at Straus Cigar Co., W. D. Crenshaw, Cliff Weil Cigar Co., and W. S. McCoy's.

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"Divorcons"

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George Washington, Jr.,  
Geo. M. Cohan's Brilliant Comedy Hit With Music

With This Remarkable Cast  
Carter Delaven, Flora Parker, Jack Rafael, Leona Anderson, Edward Lester, Joseph Leslie, Willis P. Sweatman, John A. Boone, Lola Hoffman, Frank McNish, Jr., Lee Myers.  
Assisted by a Colanegue Chorus of beautiful girls.

These Cohan Song Hits  
"It's a Grand Old Flag."  
"Virginia."  
"He Was a Wonderful Man."  
"All Aboard for Broadway."  
"I'll Be There with Bells On."  
"If Washington Should Come to Life."  
"The Wedding of the Blue and the Gray."  
"I've Never Been Over There."

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Academy, Monday Night, November 4th.

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